

Dubravka Djurić

Experimental poetry between the visual art and feminism at the semi-periphery: Vlado Martek and Adwin school

Although mainstream culture always and everywhere tends to exclude experiment from the canon of national poetry, the difference between USA and most of European, and specially Yugoslav/post-Yugoslav poetic cultures is in the fact that experimental poetry in USA after Second World War has an institutional framework which makes possible continual experimental practice, because of capability to develop parallel infrastructures: small magazines, presses, finally entering into the academy. At the semi-periphery experimental poetry (re)appears only when it is a global trend, or if the poets work in 'safe' spaces provided by visual art or feminism. The examples which I will discuss are the work of Croatian poet and visual artist Vlado Martek and Serbian Adwin school of poetry. In the first case the relation of visual art, and specially of conceptual art and experimental poetry will be discussed, and in the case of Adwin, the relation of feminism and experimental poetry will be discussed. Martek developed his poetic work within the conceptual art group of Six Authors, apart from the mainstream Croatian poetry, making objects, agitations, interventions, the range of work questioning the borders of poetry and visual art. Adwin group defined themselves as feminists, and was active in the context of post communist, post-Yugoslav feminism. Having in mind earlier experiments in poetry, such as Russian and Italian futurists, Yugoslav Zenitists, as well as concrete and visual poetry to American language poetry, they realized unique experimental work in post-Yugoslav cultural spaces.

Eksperimentalna poezija med vizualno umetnostjo in feminizmom na pol-periferiji: Vlado Martek in pesniška šola Adwin

Čeprav prevladujoča kultura vedno in povsod teži k temu, da izključi eksperiment iz kanona nacionalne poezije, je razlika med ameriško in večino evropskih in posebej jugoslovansko / post-jugoslovansko pesniško kulturo v tem, da ima eksperimentalna poezija v ZDA po drugi svetovni vojni institucionalni okvir, ki omogoča stalno eksperimentalno prakso, saj je razvila vzporedno infrastrukturo: majhna revije, založbe, končno vstopa v akademijo. Na pol-periferiji se eksperimentalna poezija (ponovno) pojavi le, ko postane svetovni trend, ali če pesniki delajo v "varnih" prostorih vizualne umetnosti ali feminizma. Primeri, ki jih bom

obravnavala, so delo hrvaškega pesnika in vizualnega umetnika Vlada Marteka ter srbska pesniška šola Awin. V prvem primeru bom razpravljala o razmerju med vizualno umetnostjo, posebej konceptualno umetnostjo, in eksperimentalno poezijo; v zvezi s šolo Awin pa o odnosu med feminizma in eksperimentalno poezijo. Martek je razvil svojo pesniško delo v okviru konceptualne umetniške skupine Šest avtorjev, neodvisno od vodilne hrvaške poezije, izdeloval je predmete, izvajal agitacije in intervencije, prepraševal meje poezije in vizualne umetnosti. Feministična skupina Awin je delovala v okviru pokomunističnega, post-jugoslovanskega feminizmom. Ob upoštevanju prejšnjih poskusov v poeziji, kot so ruski in italijanski futurizem, jugoslovanski zenitizem, kakor tudi konkretna in vizualna poezija, ameriška poezija jezika ("language poetry"), je opravila edinstveno eksperimentalno delo v post-jugoslovanskih kulturnih prostorih.

Dubravka Djurić, feminist poet and critic. From 1983 translates American poetry, and from 1988 her focus is on language poetry. She published several books of poetry and the following books on poetry: *Language, poetry, postmodernism*, and *Poetry Theory Gender, Speech of Other, Politics of Poetry*, as well as *Discourses of popular culture*. She is cofounding editor of magazine *ProFemina*, and teaches at the Faculty for Media and Communication, Singidunum University at Belgrade.

Cathy Wagner

Current experimental movements in the United States

Other participants' talks will, I hope, educate me about avant-garde lineages and contexts in Europe, especially Eastern Europe; in exchange, I will offer a partial survey of current experimental movements in the United States. In contrast to the avant-garde commitments described in this conference's call for papers, experimental movements in the US today do not seem to be focused on linguistic materialism or the renunciation of reference. The Moscow Conceptualist Lev Rubinstein wrote several years ago that "the problem of the avant-garde is not to be solved on the level of form," and though Rubinstein is part of a quite different tradition, his statement might be accepted by many now writing experimentally in the United States. I will discuss four trends, sketching aesthetic and historical contexts for them: conceptualist writing, flarf, experimental visual rhetoric in recent African-American poetries, and what I'll call "emo," or writing that foregrounds and experiments with affect. My talk will examine what counts as linguistic experimentation when language's referential function is not foregrounded as a central problematic.

Sodobna eksperimentalna gibanja v Združenih državah Amerike

Prispevki drugih udeležencev me bodo, upam, poučili o avantgardnih koreninah in kontekstih v Evropi, zlasti v Vzhodni Evropi, v zameno pa bom ponudila delni pregled novejših eksperimentalnih gibanj v Združenih državah Amerike. V nasprotju z avantgardnimi načeli, opisanimi v razpisu te konference, se za eksperimentalna gibanja v ZDA danes ne zdi, da se osredotočajo na materialnost jezika ali odrekanje referenci. Moskovski konceptualist Lev Rubinstein je pred nekaj leti napisal, da "problema avantgarde ni mogoče rešiti na ravni forme," in čeprav je Rubinstein del povsem drugačne tradicije, bi njegovo izjavo sprejeli mnogi, ki danes v ZDA pišejo eksperimentalno. Obravnavala bom štiri tokove, pri čemer bom skicirala njihove estetske in zgodovinske kontekste: konceptualistično pisanje, flarf, eksperimentalno vizualno retoriko v novejši afriško-ameriški poeziji, in to, kar bom imenovala "emo" – pisanje, ki poudarja afekt in eksperimentira z njim. Moj prispevek bo proučil, kaj lahko šteje kot jezikovno eksperimentiranje, ko referenčna funkcija jezika ni izpostavljena kot osrednji problem.

Born in Burma and raised in Baltimore, Maryland, **Catherine Wagner** is a poet, author of four books of poetry, most recently *Nervous Device* (City Lights, 2012), and a dozen pamphlets. Her work has been anthologized in the Norton Anthology of Postmodern American Poetry, *Best American Erotic Poems* and elsewhere. She is professor of English at Miami University in Ohio, where she lives with her son.

Ravel Kodrič

Kosovelova eksperimentalnost v luči ene njegovih najpoznejših pesmi:

Krvaveči vrelec (11. februarja 1926)

Duhovni obrat, ki je Kosovelu prigovoril, da je "začel hoditi tudi v pesmih ekstremno pot", kot je zapisal prijateljici Fanici Obid v enem zadnjih pisem (1. septembra 1925), izvira bodisi iz njegove pospešene preusmeritve v radikalno levico spomladi in poleti istega leta kot tudi iz vse ostrejšje zavesti, da brsti polnokrvna poezija prej iz same resničnosti zunanjega sveta družbenih odnosov in političnega boja kot pa iz osebnih občutkov pesnika, ki spleta pesmi „iz samih luninih žarkov“. Hkrati pa se je v njem utrjevalo prepričanje o samostojnem utripanju

ne le označenca v snovnem svetu ("Steklenica v kotu pove več kakor zbirka praznih rim") pač pa tudi svojske, od govorca in zapisovalca neodvisne razsežnosti in moči samega označevalca. Pesnikova moč tiči tedaj prejkoslej v njegovi sposobnosti, da to moč prestreza in zgošča v estetsko prepričljivo obliko, ki naglaša njegovo večstransko plodovitost. Tako zna celo preproste časopisne naslove in navedke strniti in mozaično preurediti v lepljenko, ki sproža nove miselne mostove ter preskakovanje isker med partikularnim in univerzalnim, med navidezno krhkostjo sprotnega vsakdanjega mrgolenja in neupogljivo zakonitostjo zgodovinskega razvoja. Na tem ozadju se avtorjeva subjektivnost in njegov občutek identitete malone razblinjata v „sivo nebo mojega srca“ in umikata izostrenemu smislu za Drugost. Kosovelov Krvaveči vrelec (11. februarja 1926) je zgleden primer dosežkov, do katerih se je pesnik v tem pogledu domogel, tik preden mu je usodna bolezen vzela besedo.

Kosovel's Experimentalism in the Light of One of His Latest Poems

The Bleeding Surge (11 February 1926)

Kosovel's turning "also in poetry to an extreme path", as he wrote to his intimate friend Fanica Obid in one of his last letters to her (1st September 1925), is linked both to his radical left-wing metamorphosis during spring and summer that year as well as to his rising awareness of poetry being more intensely expressed by reality itself through the objective world of social relations and political struggle rather than by the subjective feelings of the poet knitting poems out of "interwoven moon-light rays". He became more and more conscious of the autonomous life and power not only of the signified in the material world ("A bottle in a corner says far more than a collection of empty rimes") but also of the autonomous dimension of the signifier itself. The poet's ability consists more and more in his capacity to intercept and elicit this power in an aesthetically proper and convincing way by enhancing its pluripotentiality. Thus even mere newspaper titles and quotes can be summoned and rearranged as pieces of a mosaic to form a collage capable of triggering new associations as new shortcuts between particularity and universality, between the apparent fragility of contingency and the transcendent iron laws of historical development. Against such a backdrop the author's subjectivity, as well as his sense of identity itself, seem to rapidly fade away and give way to a tense feeling of Otherness.

Kosovel's Bleeding Surge (11 February 1926) is a remarkable example of the results he achieved in this respect only a few months before his death on May 27 that same year.

Miško Šuvaković

Beyond paper: post-media and flexible art

I will speak of historical neo-avant-gardes, conceptual and contemporary experimental poetry practices based on investigations of borders of conventional poetry text. I will investigate international/global examples of objectical, spatial, corporeal, and vocal poetical and artistic works. One development of concrete and visual poetry led outside the domain of typed or printed text of poetry. At the paradigmatic level, I will research the relations between poetry and visual art. Deontologizing the border between poetry and visual art, I will point to the «extended field» of objects, spatial, corporeal and vocal post-media productions. By doing this, I will posit the thesis of material production of «post-media texts» which are not connected with media representation of paper as screen or book as collection of texts made out of paper. Contrary to this, I will try to show how it is possible to go out from «presentational media of poetry» into the extended field of post-media productions. I will show how post-media productions become the effects, and then affects of «relational aesthetics». These changes are not the expressions of «poetic will» or «artistic will» but the consequence of crucial changes in public sphere of communication in contemporary society. We have here in question the concepts of total presentational ideology, which appears out of flexible post-fordic production of global life. Therefore the theme of my presentation will be dedicated to the contemporary notion of politics as organization of flexible forms of life. The quite specific examples of concrete and visual poetry, Fluxus, conceptual art, ambiental art, performance, contemporary activism and post-media will be discussed. They will be interpreted in relation to the global processes of Cold War, postmodern and contemporary transitional – global cultural politics.

Onstran papirja: post-medijska in fleksibilna umetnost

Govoril bom o zgodovinskih neo-avantgardah, praksah konceptualne in sodobne eksperimentalne poezije, ki temeljijo na raziskavah meja konvencionalnih pesniških besedil. Raziskal bom mednarodne/globalne primere objektnih, prostorskih, telesnih in vokalnih pesniških in umetniških del. Razvoj konkretne in vizualne poezije je deloma vodil izven področja natipkanega ali natisnjene besedila poezije. Na paradigmatski ravni bom raziskal

odnose med poezijo in vizualno umetnostjo. Z deontologizacijo meje med poezijo in vizualno umetnostjo bom opozoril na "razširjeno polje" objektne, prostorske, telesne in vokalne post-medijske produkcije. S tem bom zastavil tezo o materialni proizvodnji "post-medijskih tekstov", ki niso povezani z reprezentacijo v medijih, kot so papir, zaslon ali knjiga kot zbirka besedil iz papirja. Skušal bom pokazati, kako je na razširjenem področju post-medijske produkcije mogoče preseči "predstavitvene medije poezije". Pokazal bom, kako so post-medijske produkcije postali efekti, nato afekti "relacijske estetike". Te spremembe niso izraz "pesniške volje" ali "umetniške volje", ampak posledica bistvenih sprememb v javni sferi komuniciranja v sodobni družbi. Pod vprašajem so koncepti celotne predstavitvene ideologije, ki izhaja iz fleksibilne po-fordovske produkcije globalnega življenja. Zato bo tema moje predstavitve posvečena sodobnemu konceptu politike kot organizacije fleksibilnih oblik življenja.

Obravnavani bodo posebni primeri konkretne in vizualne poezije, Fluxusa, konceptualne umetnosti, ambientalne umetnosti, performansa, sodobnega aktivizma in post-medijev.

Interpretirani bodo v odnosu do globalnih procesov hladne vojne, postmoderne in sodobne tranzicijske – globalne kulturne politike.

Miško Šuvaković was born in 1954 in Beograd. He was co-founder and member of conceptual artistic Group 143 (1975-1980), and was co-founder and member of informal theoretic and artistic "Community for Space Investigation" (1982-1989). From 1988 he is the member of Slovenian Aesthetic Society. He teaches aesthetics and theory of art, Faculty of Music, Belgrade (Professor). He teaches theory of art and theory of culture, Interdisciplinary studies, University of Art Belgrade.

Jelka Kernev Štrajn

Druga tradicija

Pod naslovom »Druga tradicija« – izraz je prevzet iz knjige ameriške literarne teoretičarke in kritičarke avstrijskega porekla, Marjorie Perloff, ki svojo teorijo o eksperimentalni poeziji utemeljuje v tezi o dveh tradicijah znotraj modernizma, simbolistični (Eliot) in, zgolj pogojno rečeno, antisimbolistični (Pound) – skuša prispevek v historični luči predstaviti svoje lastno videnje poezije v času razmaha avantgard 20. st. nasploh in neoavantgard na Slovenskem ob koncu šestdesetih in na začetku sedemdesetih let posebej. Pozornost posveti predvsem tistim značilnostim neoavantgardnih gibanj, ki jih je slovenski literarni kritik Taras Kermauner označil za reistične in ludistične in ki so skupaj z drugimi sočasnimi neoavantgardnimi usmeritvami iz

različnih razlogov, o katerih še ni bila izrečena zadnja beseda, padle v pozabo ali pa se ukinile same. In vendar je mogoče reči, da poezija, ki so jo proizvedla avantgardna in neoavantgardna gibanja nikakor še ni izgubila svoje poetične prepričljivosti.

The other tradition

The term "the other tradition" is taken from a treatise of an American literary scholar and critic of Austrian origin, Marjorie Perloff. Her theoretical understanding of experimental poetry is founded on two traditions within modernism: symbolist (Eliot) and, conditionally speaking, anti-symbolist (Pound). On this basis, the paper will try to introduce our own understanding of "the other tradition" and, consequently, of the full-blown Slovenian neoavantgard movement at the end of the sixties and in the seventies. Special attention will be paid to those poetical text's characteristics that Slovene literary critic, Taras Kermauner named *reism* and *ludism*. The greatest part of this poetry has in the eighties somehow fallen into oblivion or abolished itself, due to different reasons that have not been fully analysed, so far. Yet, today this poetry has not lost its poetical persuasiveness.

Jelka Kernev Štrajn is a freelance literary critic, comparatist and translator from Ljubljana. She has translated works of Paul de Man, L. A. Hart, Bourdieu, Lacan, Laclau, Lefort, Foucault, Mme de Stäel, C. Malabou etc. For many years she has commented upon contemporary Slovene literature, especially poetry. She is also the author of numerous introductions to literary works and theoretical treatises (on narratology, feminist literary theory, post-structuralism). Together with Marko Juvan she edited a thematic issue of the journal *Primerjalna književnost* (2006) dedicated to theoretical-literary hybrids. In the year 2009 she published a book, *The Renaissance of Allegory: allegory, symbol, fragment* (ZRC SAZU).

Darja Pavlič

Obrat k jeziku v slovenski poeziji

V slovenski literarni zgodovini je zakoreninjeno prepričanje o "sorazmerni nerazvitosti, neobsežnosti in zavrtosti" slovenske avantgarde (prim. Janko Kos, "Avantgarda in Slovenci", *Sodobnost*, št. 2, 1980), obenem pa je razširjeno mnenje, da radikalni pesniški poskusi ne sodijo več v literaturo. Tako je npr. Boris Paternu ob Zagoričnikovih "Tapetah" zapisal: "To seveda ni več tekst, ker v njem ni besed, in kjer ni besed, ni literature." ("Avantgardizem v navzkrižju struktur", *Slavistična revija*, št. 3, 1971). V prispevku se bom ukvarjala s teksti nekaterih izbranih slovenskih pesnikov (Franci Zagoričnik, Tomaž Šalamun, Iztok Geister,

Niko Grafenauer), pri čemer me bo zanimalo, kako radikalen je bil njihov prelom s tradicionalnim pogledom na jezik (v skladu s katerim je jezik odraz stvarnosti), kakršen je bil značilen za 19. stoletje. Skušala bom torej ugotoviti, kdaj lahko v zvezi z omenjenimi pesniki še govorimo o reprezentaciji sveta in kdaj stopi v ospredje svobodna igra označevalcev. Pri tem se bom dotaknila vprašanja, kakšen je bil zgodovinski kontekst, v katerem se je razvijala slovenska eksperimentalna poezija.

Linguistic turn in Slovenian poetry

The belief in "relative underdevelopment, small amount and inhibition" of Slovenian avant-garde is firmly rooted in the Slovenian literary history (cf. Janko Kos, "Avant-Garde and Slovenes", *Sodobnost*, no. 2, 1980), even as there is a widespread belief that radical poetic experiments do not longer fall within the literature. Thus, for example Boris Paternu wrote about Zagoričnik's "Wallpapers": "This is not a text anymore because it has no words, and where there are no words, there is no literature." ("Avantgardizem v navzkrižju struktur", *Slavistična revija*, no. 3, 1971). In this article I will reflect on texts of some selected Slovenian poets (Franci Zagoričnik, Tomaž Šalamun, Iztok Geister, Niko Grafenauer), in order to answer the question how radical was their break with the traditional view of language (according to which the language is a reflection of reality), as was typical in the 19th century. I will therefore try to determine when, with respect to these poets one can talk about the representation of the world and when the free play of signifiers comes to the fore. In doing so, I shall touch upon the question, what was the historical context in which Slovenian experimental poetry has evolved.

Darja Pavlič teaches comparative literature and literary theory at various levels in the Faculty of Arts, University of Maribor (Slovenia). Since 2003 she has been the editor-in-chief and managing editor of the Slovenian research journal *Primerjalna književnost*. She has published a research volume titled *Functions of Imagery in the poetry of K. Kovič, D. Zajc and G. Strniša* (2003). Her research primarily focuses on modern lyricism and literary rhetoric, and her articles have appeared in the journals *Primerjalna književnost*, *Slavistična revija*, and *Slovene Studies*, among others.

Iztok Osojnik

Neoliberalna paradigma v luči ekperimentalne poezije

Na začetku 60-tih Iztok Geister v samopostrežni trgovini zagleda vnaprej pakirane vrečke z moko, na katerih je bilo lično odtisnjen znak vsebine. Nenadoma se zave, da je vrečka manj zanimiva kot kilogram bele moke, bolj pa kot znak na embalaži, torej odkritje, podobno

znanim slikam Cambellovih juh Andyja Warhola. Znak na embalaži se osvobodi svoji vlogi označevalca vsebine vrečke, torej pomenu. Kakšno leto pozneje Naško Križnar v besedilu šansona zapiše: beseda je meso postala. Najradikalnejša knjiga slovenske konceptualne poezije leta 1966 ni Poker, ampak npr. Luknja v novcu Aleša Kermaunerja in Žalostna Majna Iztoka Geistra. V svojem prispevku bom razmišljal o besedi označevalcu, ki se je osvobodila pomena in postavila popolnoma novo umetniško prakso, v kateri beseda ne sledi strukturam pomena, temveč beseda se bere, postavlja se v grafične like, sledi globoki logiki sintakse, torej je samonanašalna, gola, neideološka v smislu tradicionalnih vizur besede kot nosilca točno določenega pomena, ki ga lahko označimo za metafizičnega. Ob branju pesmi Iztoka Geistra iz zbirke Žalostna Majna bomo razvili svoj predlog »politične« (v Rancièrjevem pomenu) revolucije te poezije kot pojavitve do tedaj potlačenih glasov. Glas je družbeno dejstvo, potlačeni glasovi so družbene realije, ki nikoli niso prišle do izraza, da se pokažejo, oglasijo, so zamolčani, izbrisani ljudje, ki so spregovorili. Osvoboditve besede tako od pomena kakor od referenta, na katerega se nanaša ta pomen (označeno) je sprožila v slovenskem prostoru izjemno ustvarjalno energijo, ki je besedo razkrila kot vizualen znak. Besede nikoli niso bile, kot to jasno pove Naško Križnar, stvari, ampak živa telesa, ljudje, ki so spregovorili v tistih tonskih načinih, ki so se otresli imperativa pomena, besede so samo poskušali kot stvari (fetiš robe) samo pojasniti (Kermauner) in sicer v svobodni igri, ki pa nikakor ni svobodna, saj je to igra trga, vladajočih družbenih odnosov, ki niso dopustili omenjene eksplozije svobode in so kmalu udarili nazaj z zahtevo po pomenu, ki se naprej pokaže v generaciji pesnikov, ki so pripeljali nazaj klasične forme, skupaj z njimi pa staro rabo besede kot nosilca esteticiziranega pomena. V tem vidim ideološki protiudarec postmoderne umetnosti, ki je pod pretvezo svobodnega ustvarjanja neodvisno od modernističnih metafizičnih stremljenj in kalupov zares pripeljala nazaj prav to: nereflektirane ideološke (metafizične obrazce), ki so ponovno vzpostavili stare strukture družbene dominancije. Trdimo, da je pomračitev, ki je v našem prostoru zakrila to pomembno umetniško ustvarjalno obdobje in pesnike tiste provenience (z izjemo nekega T.Š. ki pa je v osnovi konservativen in že od začetka videz besede kot brezpomenskega označevalca v spretni igri izrablja za recikliranje/reproduciranje povsem neproblematiziranega meščanskega simbolnega reda, seveda spretno prikritega v tisto, čemur smo že ob Prešernovih pesmih rekli izum lomljenja govornice, izrez neoliberalnega terorja in ekskluzivnosti ozko začrtanega pomena »estetskega pluralizma«, kot paralele multikulturalizma in kulturnih študij, ki so iz registra svoje analize povsem izbrisala vsako ukvarjanje s strukturami družbenih dominacij in zlorab, torej tisto, čemur rečemo socialna država, socialne pravice itd. Teoretično se bom pri svoji študiji v osrednjem delu naslonil na knjigo Richarda Rortyja *Contingency, irony and solidarity*, še posebej na njen 1. del "Contingency" in *O Gramatologiji* Jacquesa Derridaja.

Neoliberal paradigm through experimental poetry

The actual impress (Rorty) of experimental poetry (in my case conceptual poetry by Iztok Geister) is elaborated through the Derridean notion of the textuality/gramma/writing as the articulation and inscription of the "trace". By it Derrida turns over the Saussurian phonetic conception of the binary signifier/significant structure of the sign and primacy of the spoken language and deconstructs its 2500 years old metaphysical basis in the footsteps of Heidegger and his analysis of being (Sein) through the notion of differânce. According to Heidegger the being of the world of the modern epoch is structured as the capitalistic techno-science (Lyotard) machine. Actually conceptual poetry of Geister elaborated as the "arche-writing" conceptualized in term of difference as the deconstruction of the Western metaphysics and the capitalistic techno scientific foundations of the neoliberal regime (globalization) thus

challenges the very core of the neoliberal capitalism and its nihilistic paradigm. Well (or maybe unconsciously) aware of the revolutionary, subversive potential of “experimental poetry” the necessary institutions of the neoliberal “machine” and its intellectuals (as well as conformist poets) have suppressed the impress and the influence of experimental poetry, its “subaltern” impact (Ranciére), and erased it out of the official (academic) memory and contemporary debate. Challenging the phenomenon of experimental poetry through the deconstruction of the deeply rooted metaphysical nature of neoliberal capitalism might bring the revolutionary debate about proper freedom, justice, just distribution of means and ecological stabilization as well as well balanced global society to some proper questioning about the necessary revolutionary turn in the posthuman posthistory of the contemporary global world driven by the nihilistic (destructive) profit oriented free market economy (Chicago style) and its global networks and machines (computerized stock exchanges and banks), run by pro-grams and algoritms (which is a form of writing and experimental poetry though not deconstructed yet).

Iztok Osojnik, PhD, is a poet, fiction writer, literary scientist, lecturer, essayist, editor, translator, artist, tour director, and mountain climber. He currently organizes (together with Jelka Kernev Štrajn and Darja Pavlič) the Skocjan Symposia on Contemporary Literature and the Golden Boat International Poetry Translation Workshop. So far he has published 27 collections of poetry, most recently *Married to Red* (2012), 5 novels and 3 volumes of essays on literature, anthropology, and philosophy and most recently the anthropological monograph *Homo Sacer and the Constitution of Sovereign Power* (2013). He published four books of poetry in English, the last one *Elsewhere* by Pighog Press in Brighton (2011). He was awarded with several national and international fellowships, scholarships and literary awards, last with the prestigious international award KONS 2011.

Iztok Geister

Poetično in prepoznavno

Povsem nesmiselno bi bilo zatrjevati, da so najpogosteje uporabljene poetične besede, kot so ptica, roža ali dekle nekakšen označevalec, saj pod tem pojmom ni mogoče najti prav nobenega označenca, če naj bi to bili specifični referenti na realni ravni. Problem koncipiranja realnega v poeziji se pojavi v trenutku, ko hočemo določiti raven realnosti, se pravi mero prepoznavne istovetnosti. Ta mera je pri pojmovanju rastlinskega in živalskega sveta namreč drugačna kot pri pojmovanju človeškega sveta. Rastlino ali žival je mogoče prepoznavno imenovati le do specifične oblike, to je vrste (species), saj se posamezni osebki, če govorimo o prosto živečih bitjih, po videzu ne razlikujejo dovolj očitno, da bi jih bilo mogoče individualno razlikovati.

Z nagovorom označenca se v poeziji ohranja povezanost abstraktnega s konkretnim, lahko bi rekli pogled skozi okno. Ko pa se okno predstavljalnosti zapre in pojmovna zavesa zagrne, morajo označevalne besede zaživeti novo življenje, če naj preživijo kot poezija, pri čemer to, kar je bilo prej abstraktno, zdaj postane konkretno. Od tod tudi termin konkretna poezija.

Nagovor seveda postane povsem odvečen. Poetično imenovanje rastlin in živali na vrstni ravni pomeni ustvarjanje pojmovnega življenjskega okolja. Tovrstno poimenovanje je povsem primerljivo z označevanjem prepoznavnih vlog ljudi.

V pojmovnem svetu obstajajo tudi soimena, se pravi, da ima neko realno bitje lahko več imen. To pa pomeni, da ima več pojmovnih identitet, če ne celo več literarnih življenj. Vsak sinonim (z izjemo slovničnih in narečnih različic) namreč prinaša v literaturo ne le drugačen pogled na neko realno vsebino, temveč tudi drugačno pojmovno zgodbo imenovanega bitja. S tem pa se leposlovju odpirajo možnosti za nove pomenske razsežnosti. Širitev pomenske strukture je še posebno izrazita v prevodih v druge jezike, kjer lahko pridobi povsem nove pomene.

Presenetljivo ravno pomensko neprevedena imena najbolj hvaležno razprostirajo poezijo.

Vprašanje prepoznavnosti v poeziji je v prispevku obravnavano na primeru ptičjih imen.

Poetic and Recognizable

It is entirely unreasonable to assert that the most frequently used poetic words such as a bird, a flower or a girl are a kind of a *signifier*, as it is not possible to find any kind of *signified* under this concept, if these are to be specific referents on the level of the real. The problem of conception of the real in poetry appears in the moment when we wish to determine the level of reality - that is when we wish to determine the extent of recognizable identity. The extent of the conception of the vegetable and animal kingdoms namely differs from that of the human world. It is possible to name a vegetable or an animal recognizably only up to a specific form, namely species, as the individual subjects, if we are talking about beings living outdoors, as far as appearances go, do not differ well enough in order to be distinguished individually.

With the address of the *signified* the connection between the abstract and the concrete is maintained in poetry; we could say a look through a window. When the window of the representation shuts and the conceptual curtain closes, the signifying words must be revived, if they are to survive as poetry, whereby the abstract is turned into concrete. Thus, the origin of the concept of *concrete poetry* may be derived. Address of course becomes superfluous. The poetic naming of vegetables and animals on the level of the species means the creating of notional everyday environment. Such naming is completely comparable with the characterization of recognizable roles people play.

In the ideal world there are co-names, meaning that a real being can have several names. That means that it has several conceptual identities, if not even several literary lives. Namely, every synonym (with the exception of grammatical and dialectical varieties) brings not only a different outlook onto the real content but also a different notional story of the named being into the literature. In this way, opportunities for new meaningful dimensions occur in literature. The extension of meaningful structures is especially explicit when it comes to translations into other languages where new meanings can be acquired. Surprisingly, meaningfully non-translatable names most thankfully unfold the poetry.

The question of the recognizable in poetry is treated through an example of bird names.

Iztok Geister

Svobodni umetnik, publicist in zagovornik narave. Piše poezijo in prozo ter eseje o naravoslovni kulturi. Doslej objavil štirideset knjig. Leta 1966 sta z Markom Pogačnikom ustanovila avangardno umetniško gibanje OHO, bil je odgovorni urednik študentskega časopisa Tribuna (1969) in ornitološke revije Acrocephalus (1980-1999), zadnjih deset let se v okviru zasebnega Zavoda za favnistiko posveča zagovorništvu narave. Ukvarja se tudi z naravoslovno fotografijo. Nagrade: Nagrada Zlata ptica za poezijo (1969), Rožančeva nagrada za esej (2001), nagrada Prešernovega sklada za prozo (2004). Rojen v Laškem leta 1945, živel pol stoletja na Gorenjskem, od leta 1996 v slovenski Istri. Samostojni kulturni delavec od 1988 do 2008, ko je bil upokojen, vendar deluje naprej kot svobodni umetnik.

Iztok Geister studied law but through all his life he has been working as free-lance writer, poet, essayist, ornithologist and ecologist. Already in high school in Kranj, he used to edit a school newsletter called *Plamenice* together with his schoolfellow Marko Pogačnik, now internationally recognized artist. Later on, at the end of sixties, Geister was involved in founding a Slovene neoavantgard movement, called OHO, which has revolutionised the language of art and poetry in Slovenia. He is the author of numerous books of poetry (*Žalostna majna*, 1969, *Pegam in Labmergar*, *Ikebana*, *Parjenje čevljev*, 1977, etc.), essays (*Levitve*, 2001, *Pospala poželenja*, 2002, *Mojster zloženih peruti*, 2003) and popular science books. He received several literary awards. He is also one of the founding members of the Slovenian branch of the BirdLife International.